/223 cont./

532 276 [177] Paraguay have, are not seen among the Caiuás. Their pipes are usually only of wood and imitate the form of the European ones.

534 178 [182] The music and the musical instruments of the Caiuás also speak of the transition from the old to the new culture. An old-style instrument no longer in use is the guarapaí, an analogon of the gualambáu of the remote Caingua groups in Paraguay. The guarapaí, too, is a stringed instrument with one string. It consists of two small interlocked bows. The one has a string made out of coconut fiber: the other, one made out of a /224/ very fine strip of bamboo. In order to play one puts the lips against the fiber bow, which is held with the left hand, while the right one grasps the other bow and plays on the fiber bow.

Other old instruments still used today are the bamboo flute and the gourd rattle: now and then one still sees the signal pipe. This and the rattle are regarded as hallowed instruments. Even today every ceremony is accompanied by rattle music. These rattles are usually equipped with tassels made of cotton or with tufts of feathers: in former times they were very ornate. -- [192] The rattle is the instrument for a man: the one for a woman is the /Figs. 1 and 2 appear here/ tacumbú, a thick, hollow bamboo about a meter long, with which the ground is pounded, producing a peculiar deep sound.-- [535] [533] The dance during religious and solemn greeting ceremonies is accompanied by rattle music and that of the tacumbú. --

534 179 177 [439] At the present time many young people have already bought guitars and fiddles from the whites: the accordion too has gained entry among the Indians, and even the gramophone. Last year during my last visit Claudio spoke of getting himself a radio. The rattle is beginning to fall into disfavor among the young generation, and with the extinction of the old ones, the old instruments will probably also gradually disappear.

533 Like almost all Indians, the Caiuás are musical. Their old texts are not sung, however, but recited in a peculiarly accented manner.

/230 cont./

It is very interesting to compare, on the one hand, the myth material of the Caiuás that Schaden collected in another village and from other people with that reported to me by Claudio and the old people of Farinha Seco and Cerrito, and, on the other hand, the mythology of the Caiuás with that of the Apapocuva-Guarani, which Nimuendajú has passed on to us. -- One could, of course, draw still other comparisons, for example, with the mythology of the Tembecuá, but also with mythologies that lie outside of any Guarani culture, such as that of the Détoana and Puruborá.

/231/

V. Ceremonies Still Practiced Today.

A few remnants of the old ceremonies have been preserved, especially in Panambí and Tehycué. Thus, the solemn greeting of exalted guests still takes place, in connection with which the men dance with gourd rattles in front of the cross without moving from the spot, and the women pound the ground with their tacumbú. At the same time, the greeting formulas are recited, adapted to the number and importance of the guests. --

Besides this official greeting, the simple welcome has been preserved, during which the men and boys of the house receiving the guest swing the gourd rattle. -- The greeting that the man of the house, together with his wife, prepares for the guest is already under modern influence. /Fig. 10 appears here./ In connection with it he holds an adorned cross and the gourd rattle in his hand, but without making use of it. He borrows the greeting from the Portuguese language.

Only a few of the religious ceremonies have been retained. In honor of Nhanderyke'y his song is still sung, usually in front of the cross, accompanied by the music of the rattle and the tacumbú. The song in the original text runs

/233 cont./
796 (237) (533)
disks. In this there are saporó maize kernels. Over the large bowl lies a cover made out of feather disks. The men form a

(342) (291) (535) (594) (596)

Fig. 11. The row of women with the tacumbú dances and pounds with their instrument. This is done in connection with both religious ceremonies and greeting ceremonies.

semicircle around the stands and sing to the music of the rattles. Then the chief steps forward with his request and in connection with it also speaks of old and new customs.

993 796 Thereupon the priest starts officiating. His followers place a white cloth on the ground, upon which he pours the contents of the calabash. He now speaks of Yacairá, who makes the saporó maize grow.

(577) (784) At the last meeting of this kind, which I attended, he spoke of a great drought which would set in as punishment from Yacairá because the Colnás were deserting the ancient practices and turning toward new customs and new religions. He was also punishing human beings for cheating the fawns. The saporó maize would grow for another ten years, but no longer. -- The ox and priest and a few old men spoke in the same vein.

/28 cont./

142 and owing to the fact that the women have to carry on their
182 backs all the products of the plantings, while the men who work
[142] in the yerbales /stands of yerba maté/ of Mato Grosso must carry
[482] burdens of hundreds of kilos (the cause, incidentally, of frequent
[047] hernias or "ruptures"). The development of the musculature of
• [535] the legs is also due in part to the almost daily dances in which
all the members of the tribe participate.

163 The birth rate is quite high in all the Guaraní groups. In
general a woman has ten to twelve children in the course of her
[165] life, but little more than half of them reach adulthood. There
are villages in which child mortality is as high as sixty per cent.
Yet I also knew an old Nandéva woman who had ten children,
eight or nine of whom reached adulthood; this, however, is an
exceptional case.

842 The Guaraní woman wants to have many children. For the
[824] purpose of facilitating conception, the Kayová women drink the
tea of a plant called membý dyá ú djá; they say that it is some-
times enough for a woman to pass near this plant to become preg-
nant. There is another plant that is used to promote the concep-
tion of male children. At least the Kayová and the Nandéva pre-
fer male offspring.

842 Among the Kayová and Mbyá there is said to be infanticide
845 of twins, and the strangulation of crippled children is also said to
occur. But, with respect to the Nandéva, I have noticed, for
instance, a couple with twin daughters, both alive and one of
them crippled; at Aratihá I knew a Nandéva family with twin
children of the male sex. The different attitude toward twins
is based, perhaps, on the great diversity of mythical representa-
tions in this respect. In the Kayová villages and among the
232 Nandéva of Jacareí I found dull and wanton individuals, who,
[824] incidentally, were treated with special affection. The father
[842] (Kayová) presented one of them to me as "[illegible] ryvhá. /It/
[illegible] created by God," that is, conceived without there having been
any sexual relations between the couple, and sent as a substitute
for an earlier child that had died.

2: Schaden--31 E-4,5 (1948-194) 1962 Sh44 Guarani Sh44

/29 cont./

854 In part the not very rational methods of raising the children
855 are responsible for the high index of child mortality. On the oc-
125 casion of journeys or celebrations, the children sleep in the open,
[164] exposed to the mist, becoming victims of grippe or pneumonia.
[536] During the dances, which extend from nightfall to the break of day, many mothers keep the infants riding on their hips, paying no attention to the violent shaking to which they expose them all night; only robust children withstand such practices. These cultural patterns are combined with the factor of natural selection.

515 The patterns of hygiene in force among the Guaraní are very rudimentary, which naturally promotes the spread of contagious diseases of all sorts. Ordinarily one does not see the slightest preoccupation with body cleanliness. /Métráux from Xapecó told me [828] that "the Guaraní go about dirty, because they were really born to be poor." If there is a river close to the village, the young lads may once in a while take a bath, but solely for the purpose of cooling the body on a hot day or of having fun in the water. The Mandéva of the coast say that, in the opinion of the "ancients," a morning bath would give "long life" a belief that, by the way, also exists in other native populations; they remember an old man who demanded that children take a bath in the river every morning. "In order to become strong." But they confess that the Guaraní of today "prefer to remain near the fire." -- The smell of sweat [147] and smoke that characterizes them has been erroneously taken for a "racial odor."

164 Health conditions are not good in the coastal villages, for example, many suffer from malaria, venereal diseases, frequent [146] grippes, etc. The irregular diet and inebriation reduce physical [733] resistance. The Kayová of Mato Grso have been decimated by [151] tuberculosis, which readily spreads among them, not only because of the lack of cleanliness, but because of the custom of having many people eat at one time from the same dishes or cups, of preparing chicha (a beverage fermented with the aid of saliva) in large collective tubs, of not dispensing the chicha/a beverage made with manió/ and, above all, thereof (a beverage of manió with cold water, taken by means of bamboo tubes, and, finally, by the nocturnal dances like open air.

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/36 cont./

341 342 197 From the architectural point of view, there are two essential characteristics of the great house of the Kayová in contrast to the caboclo dwellings /35/ of the region: the lack of separation or division between covering and wall and, secondly, the absence of supports for the central line of the ridge.

One of the first concessions that is made to caboclo architecture is the adoption of central support for the ridge line. Next the covering is detached from the walls. Finally, the namara (corr. of [192] "ramada" /hut made of branches/) is built, a veranda or porch, sometimes separate from the house, covered with sapé. It is used as "living and dancing room" /quoted in English/. A typical example of the transition between the traditional Kayová dwelling and the caboclo habitation is the house of the Indian Mbopí of Dourados to the predominantly Kayová shape was joined the Iberic veranda on the south side: moreover, instead of a door, some pieces of wood are used.

342 197 178 The Kayová habitations built according to the traditional technique of the tribe are already quite rare nowadays. Almost all of the Indians have come to prefer houses of the caboclo type or at most constructions in the mixed style, which tend more and more to lose the traces of ayivicolist origin. The traditional Kayová house satisfied a series of requisites of the social and religious organization. It constituted an ideal shelter for the conjunction of elementary families that, congregate in the great-family under the protection of a single chief, formed an intimate community of life, with economic, religious, and political interests. The new conditions of life to which the tribe has been subjected for some decades have brought about, as we shall see, the fractioning of the great-family and, consequently, the replacement of the great house by some huts of caboclo type more or less close to one another. For certain religious and profane [52] reasons of the shiriha celebrations, performed in part in the dance area in front of the hut and in part in the interior of it, the traditional construction has the advantage of offering better conditions of space by not having posts or poles in the central line, which would obstruct the movements of the dancers.

/76 cont./

585 178 581 304 829

no one married before having his lip pierced. Nowadays the Kayová is like a beast, because he does not know the system of the old people nor that of the civilized ones." According to the same informant, there formerly existed among the Kayová a marriage ceremony, which was not conducted by the flanderú or paí (contrary to what Marçal de Souza told me), nor by the capitão of the village, but by a married couple, that is, by a married man and his wife: the man took the boy by the arm, the woman the girl, they were joined and they were considered married. Such a practice, which has disappeared today and about which I have not been able to obtain any detailed data, very probably originated in post-Columbian times: the couple that performs the ceremony reminds one of the "witnesses" or "godparents" of a marriage at the time of the mission. What is certain is that today among the Kayová the marriage is performed in an informal manner by the capitão of the village, who decides whether the claimants shall or shall not consider themselves married.

585 [illegible] 331 [illegible] 535 [431]

In bygone times the Kayová used to commemorate a marriage with a chicha: nowadays they content themselves at least in certain villages, with "a dance of Paraguayan type," at the bride's home and given by her family. The whole village is invited for the entertainment, food being offered to those who appear, and rum being drunk in place of chicha. Gifts are not given to the bride and groom.

585 182 [177]

A curious combination of traditional elements with others of recent adoption is observed among the Kaiová of Amambá. It is clearly seen there how marriage ceremonies become integrated in the /???/ tribal culture to the extent that it preserved characteristics that would permit such integration. The institution of marriage has been adopted by the community: it is concluded according to what one may call "traditional ceremonial technique." I have not attended any marriage: I owe the description to old Capitão Manoel, Poiaí. This is his statement. There is not much wooing. In general the young man goes to the girl's parents, asking for their consent to marry. They ask for the opinion of their daughter. Then the parents of both agree

2: Schaden--167 E-4,5 (1948-1954) 1962 SM4 Guarani SM4
Kayová

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X. Religious dance of the Kayová-Guaraní of Dourados.

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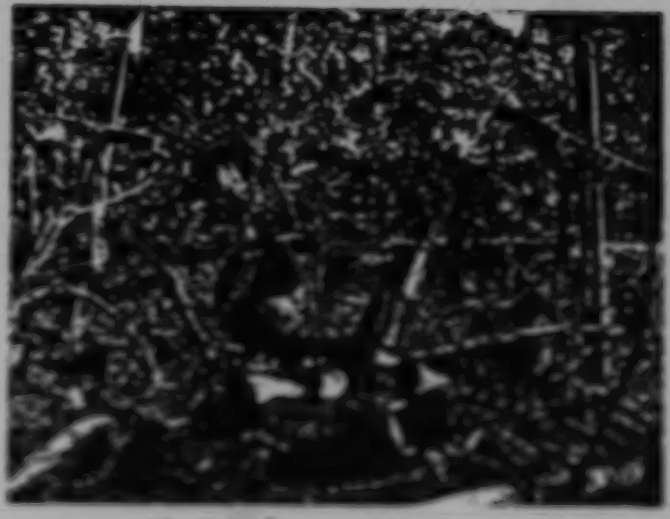

XI. Kayová ceremony of Amambai.

3:Watson E-4,5 (1943) 1952 SM4 Guarani SM4

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FIG. 11. Woman masticating boiled, pounded corn for *cheté*. The mixture is still hot, too hot for comfort for the inexperienced. After chewing, each mouthful is returned to the mass.

FIG. 12. Woman straining small log tank bunch of chicha (*cheté*) for home consumption. She uses a gourd dipper and Cayuá woven strainer.

[538]
[347]

FIG. 13. Convivial drinking group at small (not whole village) affair in connection with a *cahuchi*. Like most other such affairs, it was marked by high spirits and much hilarity. No dancing usually accompanies these small *cahuchis* the drinking phases of which are held during daylight hours, immediately following the work.

FIG. 14. Women's group (with several girls as dance that lasted until soon the following day because other) lasted until then. Note mother dancing with child on hip, a regular occurrence.

FIG. 15. Two large log tanks (also seen in Fig. 12 in right side) a forerunner for village-wide drinking bouts. Right-hand tank about 20 feet long 2 feet seventh diameter.

5: Métraux E-4 (no date] 1948 SM4 Guarani SM4
Apapocuva

After death the two souls separate; the ayvucué generally tries to reach the Land-Without-Evil, but may linger dangerously near his former home. The animal soul, too, is likely to turn into a fearful ghost. To drive the ayvucué away, the shamans organize a dance in which two opposite groups of dancers, by running to and fro and passing each other at full speed, so confuse the soul that it is lost in a maze. The shaman then is able to deliver it to Tupã, who takes it to the Land of the Dead. The animal soul has to be attacked with weapons and exterminated like a dangerous animal (Nimuendajú, 1914 a, p. 305).

The *Cainguá* feel themselves surrounded by spirits or demons, who appear in human or animal forms. They are the masters or the protectors of animals, plants, trees, water places, and winds. These genii, if offended, can be harmful.

Ceremonials.—Among the *Apapocuva-Guarani*, any trouble, any anxiety felt by the community or the shaman, or even the prospect of a collective enterprise stimulates a ceremonial dance. The performers stand in a line, the women on one end, jumping up and down on the same spot and pounding their stamping tubes; the men on the other end, shaking their rattles, slightly stooping, knees bent, throwing their feet forward and backward in a rapid tempo. The shaman faces the dancers and walks, runs, or bounces in front of them brandishing his rattle. Each woman in turn performs a solo dance in front of the line of the men, and sometimes she may invite a man to dance opposite her (Nimuendajú, 1914 a, p. 347).

Great emphasis is placed on orientation; the dancers always face the east and, when the entire line revolves, it invariably moves north, west, and south, describing a perfect ellipse. Dancers often hold ceremonial clubs, trimmed with basketry sheaths. The shaman carries a ritual stick. Dances take place in special fence-enclosed huts, which open toward the east and serve as storehouses for the ritual paraphernalia.

The most important *Apapocuva* ceremony is celebrated by the whole tribe just before harvest. Cultivated plants, wild fruits, and game are exhibited near candles and, after 4 days of ritual dancing, are sprinkled with holy water. The assistants at the ritual are also baptized on the same occasion. The object of the festivities, which are characterized by a spirit of harmony and pleasant cheerfulness, is to guard men and food from evil influences. The *Cainguá* offer cakes made with the first ripe maize to Tupã.

[illegible]

No amount of training can make an *Apapocuva-Guarani* a shaman if he has not been supernaturally inspired with magic chants. To every adult male or female sooner or later a dead relative reveals a chant, which the recipient eagerly teaches to the rest of the community. He possesses therefore a certain immunity against misfortune. A shaman is a man who

[illegible]